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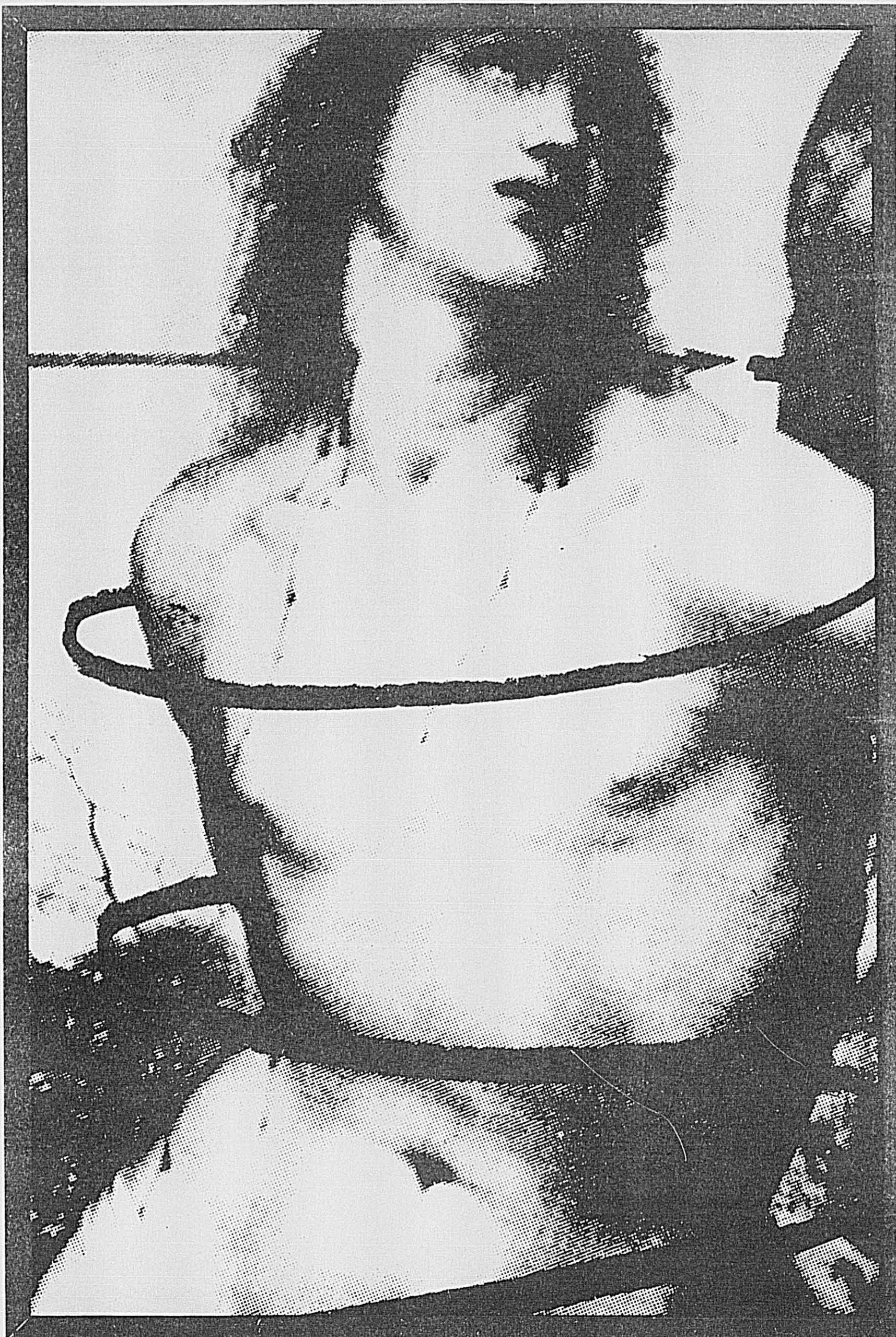
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Daily

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by Don Rossiter

Heterosexuality, as a notion, is quite recent," according to Gary Kinsman, author of *The Regulation of Desire*. "It emerged in relation to homosexuality and lesbianism. It is because these homosexual communities became visible, seized certain spaces and developed their own society and culture, that heterosexuality had to be defined. Heterosexuality is organized as a response to us."

Kinsman's book, a history of sexuality in Canada, explores the ways in which sexuality has been transformed through its organization, repression and regulation. Kinsman suggests this historical perspective on sexuality is particularly relevant given the curious contradictions faced by gay and lesbian communities today. At present, gays and

It's interesting that with the AIDS crisis... gay sex is once again associated with sickness, illness, and now death. This is an incredibly dangerous association."

Kinsman charges that government agencies have acted on pressure from right-wing groups to block legislation protecting the rights of gays and lesbians. Many of these agencies thwart the progressive activity carried out by their sister agencies, as evidenced by the seizure and blockage of safe sex information.

Kinsman cites the example of the AIDS Committee of Toronto (ACT) recently reprimanded by the Health Protection Branch of Health and Welfare Canada for distributing free condoms. To distribute them under existing regulations, they charged, is construed as sale. Therefore, each individual condom must have a lot number

protection but acknowledges that it is crucial to respond to the AIDS crisis. "We have AIDS support and some safe sex education, but we've failed politically. There hasn't been enough militancy and anger."

Kinsman believes we should look to militant U.S. groups like ACT UP whose anger at the government's ineffectual stance has led to their arrest. The People With AIDS Coalition of Vancouver has become so frustrated by the slow release of experimental drugs, they have undertaken their own experimentation under medical supervision.

This increased militancy and mobilization around AIDS poses a curious dilemma for gay movements. Just at the time they are most 'respectable' and accepted for their 'sameness' with the rest of society, they must trade this in for alignment with AIDS activism and thereby sickness, and a focus on their sexual 'differentness'. AIDS groups must decide whether to dilute the gay politic in favour of the general health problem.

Kinsman asserts, "The notion of respectable sexuality is crucial to how sexuality has developed in society. It has been used by the prevailing groups in society to divide and marginalize certain communities." He points to the way in which prostitutes have been separated from the working class from which they sprung, and how gay and lesbian sexuality has come to be viewed as perverted and outside normal society.

"The tendency of gays and lesbians with a lot in common with the ruling groups to say they are the same except for what they do in bed, has made us lose sight of how different we are," says Kinsman. "We've learned to see that heterosexuality is not normal and natural for everyone."

It is Kinsman's belief that it is dangerous for gays and lesbians to see themselves as yet another minority group that needs to be accepted in society, and fit in as such. The focus of the 'differentness' will now become those sexual practices which are viewed as "sick and beyond the pale." He feels this may lead to the desexualization of gayness, undermining gay sexuality by negating the sex.

"We've learned to see that heterosexuality is not normal and natural for everyone."

lesbians receive more recognition, personal freedoms, economic courtship and social acceptance than ever before in modern history. Québec initiated sexual orientation protection in 1977, soon followed by Ontario, the Yukon and Manitoba. Organization and mobilization within the gay and lesbian communities has brought about considerable official acceptance and recognition-at the very least some consensus that they are deserving of certain protection and civil rights.

In spite of this progress, Kinsman asserts that "sexual policing by the state is more aggressive than ever." Recent seizures of 'objectionable' material (including safe sex guidelines) by Canada Customs in B.C. and Ontario, as well as the more reactionary quarantine and AIDS-testing legislation, point to an increasing extension of state agency regulation over the lives of gay men and women.

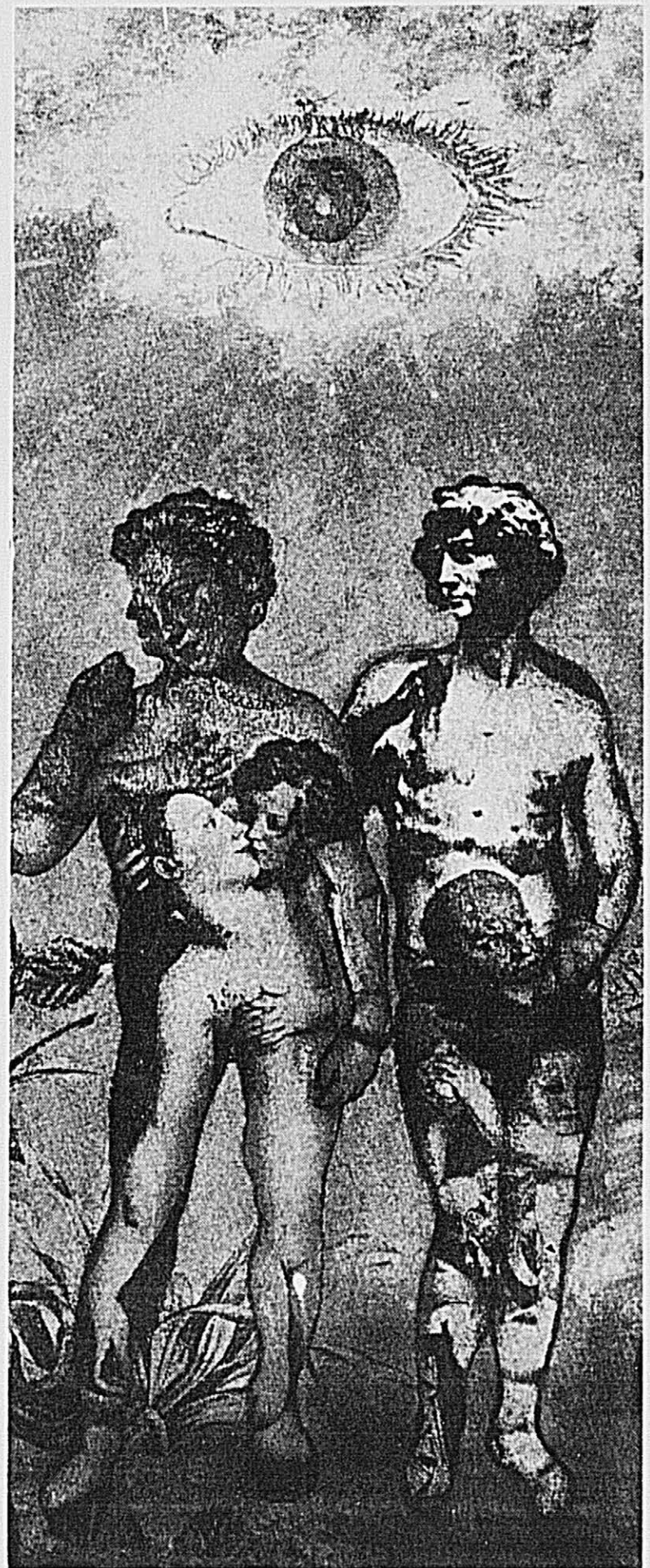
More and more, we are hearing that being lesbian or gay is okay, but that gay sex leads to sickness or death," Kinsman says. "We lesbians and gays have sought for centuries not to be labelled sick.

printed on it, as well as detailed instructions on usage in accompanying literature.

Grass-roots AIDS community groups, like ACT and Montréal's C-SAM suffer from underfunding and a paternalistic 'heterosexism' (Kinsman's term) on the part of government health agencies. AIDS concern became feverish when the risk began to threaten the 'general' population (*straight and normal*). Local AIDS committees, most of which involve a heavy gay presence, are not being called upon to provide the leadership and direction for which they have the understanding, experience and resources.

According to Kinsman, "Once again, AIDS is being used by conservative groups to impede sexual freedoms. Suggestions that the only solution to AIDS and STDs is celibacy or monogamy don't stand up. This new legislation could move gay and lesbian freedoms backward. We should recognize how high the stakes are... often in history, under the cover of public health concerns have been very important political shifts."

Kinsman feels gay and lesbian activism should continue to address issues like police harassment, and sexual orientation



Attempts to censor gay erotic images and safe sex information will further limit the sexual freedoms of gays and lesbians. "It is very important in our acceptance of ourselves that we see images of our own desire." Exploration of sexuality under a guise distinct

from pornography, under the proposed anti-porn legislation (Bill C-54), will be almost impossible.

Kinsman concludes, "What is gay and lesbian is not fixed. There will always be passion and desire amongst members of the same sex. I foresee a society where the capacity of everyone to have passionate, erotic and lustful relations with members of the same sex is a possibility for everyone, and not just members of some deviant social group."

On the regulation of desire

A conversation with Gary Kinsman

Victoriaville's best kept secret

by Michael Day

The hockey stick capital of the world is the one and tiny Victoriaville, Québec, 170 kilometres east of Montréal. A festival of festivals took place there with its many diverse talents as the many laminations on a hockey stick.

The Festival Musique Actual, in its fifth year, in Victoriaville this past Sept. 30th to Oct. 5th, threatens to eclipse sports equipment production as the town's major claim to fame.

This international festival enlisted musicians like Cecil Taylor, Heiner Goebbels and Alfred 23 Harth, Jon Rosé, and Carlos Zingara. In all, over a hundred musicians produced 20 shows within 5 days.

The shows were so diverse, even a schizophrenic would have been entertained. I am not, but I will describe what I believe is the most progressive music festival on our continent.

Sun Ra and his Arkestra are well-respected internationally and perhaps intergalactically. At the age of 72, Sun Ra is either a nut case or truly a visitor from outer space. His

band (disciples?) have played with him for 25 years. All excellent musicians, the members of the Arkestra pranced around in flowing red robes, with sequined smurf hats, repeating Sun Ra's words. Blues and bop, soul and swing, African rhythms and electronic gadgetry are all in Sun Ra's repertoire.

"Every performance is a religious experience," according to the bands' bassoonist.

Other performers would meet on stage and improvise frantically at extremely high decibels. Pianists Cecil Taylor and Gordon Monahan, who played inside the piano as well as outside were standouts on the bill.

The highlight of the festival, apart from the freezing rain, was *Man in the Elevator*. The show, appropriately about a man in an elevator, was composed by Heiner Goebbels, with text by Heiner Müller (famous for his play *Hamlet machine*). Anarcho-guitarist Arto Lindsay (formerly of the Lounge Lizards) presented an English version, while André Duchesne presented the French. Alfred 23 Harth played sax, and Chris Cutler played drums.

This was a truly exciting show,



being minimalistic, jazz, funky and punkish all at the same time.

The festival's informal, less pretentious atmosphere made it far more enjoyable than Montréal's Jazz festival, with all its pretensions and hype. It is, unfortunately, losing its label of "Best Kept Secret."

Front 242: an aural assault

by Colin McClelland,
David Older and
Mr. X.

"The most interesting things for us are extremes. There is a good extreme in every political side, left or right." This is Richard 23. This is Front 242. And they are in your face—or were, if you were at the Spectrum Tuesday night when the Front began their smoke-bomb siege.

Front 242 advanced through the fog and assaulted the stage in futur-

istic battle gear. Richard 23 commanded attention, hovering over his battlefield with microphone headset and hand beacon. The techno-apocalyptic environment on stage seethed toward the audience as melded sound and vision.

From the very first beat barrage—the orgiastic T.V. evangelism of "Angst"—it became evident that they were in control. A tidal wave of pulsating keyboard energy shrouded the audience in a state of numbness. The jackboot beat kicked in like a general command-

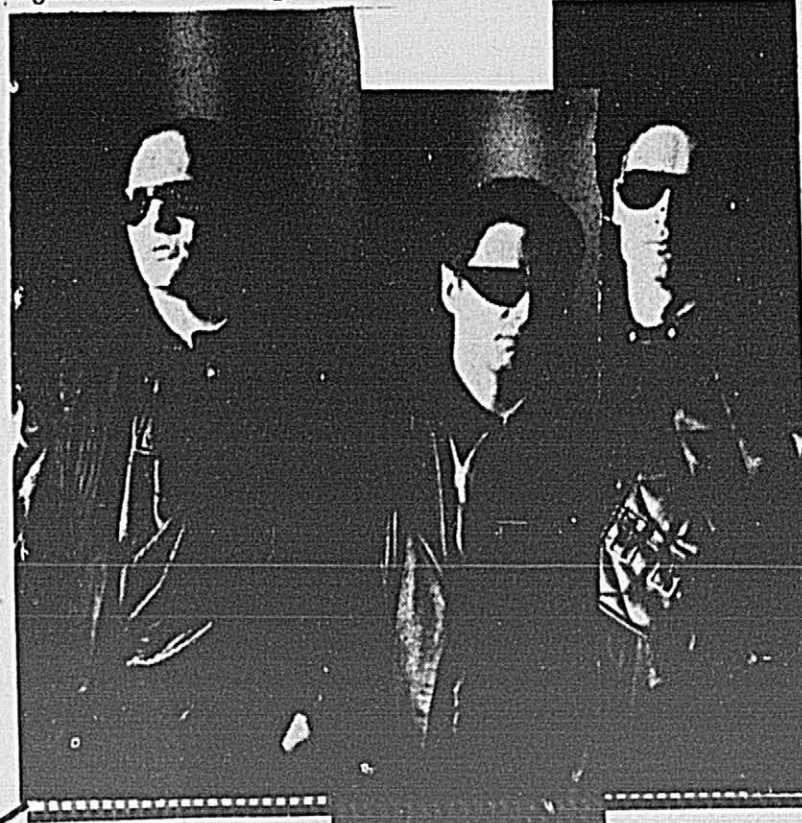
ing his troops. Fog machines and special effects intensified the atmosphere of Front 242's musical invasion.

Front 242's belief in extremes reverberates throughout their material. Starting with "Agressiva" and proceeding through "Masterhit" (12" remix to be released), "Quite Unusual" and "Funkahdafi", the Front thrashed and crashed with almost reckless abandon across the stage with technical precision that paralleled their music.

Daniel Bressanutti (or simply Daniel B.), the elusive fourth figure of the Front positioned himself high in the gallery to direct the Front-line shock troops. A founding member of the six year old Belgian band, Daniel B.'s task is second to none in importance for the Front's live presentation. He choreographed the antics of Richard, Jean-Luc and Patrick through his vital sound mix spiced with keyboard and tape effects.

The uninterrupted raid continued for 50 minutes with the subversively hypnotic "Commando". The first encore included "Lovely Day" as well as the self-explanatory "What You Hear Is What You Get". The capacity crowd, was enlisted, stomping their feet to the machine-gun fire of "Take One", the final encore.

Front 242 are postmodernist mercenaries spewing forth deconstructed media messages and exploiting the political extremes. They force-feed consumers with an aural blitzkrieg. And they never use guitars.



Meet the new kids on the block

by Egg

Ant Farm are the new kids on the block in the Montréal music scene, and they're moving in quickly. Ned Meredith, Tim Olive, and Michel Gagnon have only been together since January, but they have already released their first album, *Grunt*. Unfortunately, the well-advertised free record launch, planned for October 29, was cancelled because Meredith has laryngitis. But *Grunt* was released as scheduled and the concert was held last night at Poodles.

The album was recorded at Studio Works in Montréal, and 1000 copies were released for distribution all over Canada. *Grunt* is upbeat, and danceable, with some pleasing harmonizing on the vocals, but a few songs, specifically "Live Here," are a bit repetitive.

The group shunned resemblance to any specific musical genre. They have been compared to REM, but Olive said, "We have a lot more edge, more distortion...and we're faster."

The lyrics are apolitical. Ant Farm isn't trying to promote any particular point of view, or at least, not as yet. "People shouldn't expect musicians or actors to be political geniuses. What I think is not any more valid than what anybody else thinks," Olive said. Meredith added, "You just have to sing about what you know about."

The group is already planning the release of a second album. "We're getting some private backing, but we can't officially say yet from whom," said Meredith—quickly adding, "not our parents."

They have been well-received locally so far. "We got a good reception at Poodles and Brave New Waves gave us some airplay." And for the future? "We're hoping to play in Toronto and Ottawa within two months, then later Boston and New York City."

Look for Ant Farm at Fofounes in Mid-November and possibly an earlier show at Meredith's apartment. And Boys, keep Grunting—you do it well.



Crazy punk rock shit

by Jennifer August

Tact and moderation are not qualities one would normally recommend to any band, and any band that entertained them in large quantities merits little praise. But Hüsker Dü sadly lack the common sense which instinctively tells people when to stop, when to stop pushing an essentially good idea into something very bad and very boring.

Hüsker Dü has been playing excellent music for seven years, excellent in that it has remained interesting. But with their latest endeavour, a double-album released last January entitled *Warehouse: Songs and Stories* they run the risk of becoming boring.

Hüsker Dü come from the same home-town as Mary Tyler Moore and Laverne and Shirley - not a particularly distinguished beginning. But they seem unusually intent on pushing their punk roots in Minneapolis as the genesis of their music. Their press release emphasizes at great length that 'crazy punk rock shit' that was Minneapolis in the late seventies.

They did originate as a hardcore trio, playing music as dense, as loud and fast as possible. But through the years and a succession of seven albums, they have discovered the wonderful world of melodies. On their 1985 album, *Candy Apple*

Grey, they came up with the kind of catchy material that actually gets radio play, and even recorded obnoxiously listenable acoustic numbers like *Too Far Down* and *Hardly Getting Over It*.

The recent double album is still dense, and loud, and fast, yet it just isn't as good as what came before. For all their insistence on their punk heritage, Hüsker Dü is sounding undeniably psychedelic. They are exhuming remnants of psychedelia which should remain relics and attacking them with a buzzsaw, replacing flowers with skeletons. They actually cover the Byrds' *Eight Miles High* on the album. They should not be doing this.

Fortunately Hüsker Dü is better in performance than on album. They refrain from speaking beyond the absolute minimum, but then they aren't very articulate, so it is probably just as well. Their shows are renowned for being cathartic, and band members have a reputation of emerging in a zombie state and closing in something of a frenzy. In any event, it makes for an interesting evening.

Hüsker Dü have been playing, recording, and touring for so long, they have become the kind of band you respect for old time sake whether their music has deteriorated or not. Mary has been suffering reruns for years - now it's Hüsker Dü's turn.



Monkey with a blow torch

by Carl P. Wilson III

*Tonight I'll share the mountain,
I'll cut the hearts from Pharos.
I pull the road off of the rise,
fear the memories from my eyes,
and in the morning I'll be gone.*

There is only one person who could have written those lines. His name is Tom Waits, legend at large, arguably the best song-writer alive. Those lyrics appear on *Frank's Wild Years*, the album component of Waits' one-man-play about a desperate failure dragging his accordion "straight to the top."

This Saturday and Sunday, Waits appears for three sold-out shows at the absurdly undersized Théâtre Outremont, good reason for Montréal fans to give thanks. Unless they were too far back in line.

Waits' saga begins with his birth in the back seat of a Los Angeles taxi, followed by an unimaginable childhood and his musical debut. Much attention has been paid to the beatnik/poet/drunk image that Waits maintained through the '70s. His style could be summed up in nouns-piano, sax, bass, drums, bourbon, voice.

That voice. It surprises for a living. Rumours of lung-cancer follow the chain-smoking Waits like vultures, but as his voice becomes more gravelly and deteriorated, it becomes exponentially more expressive. It can terrify or carress. Its range is revealed on *Frank's Wild Years* over and over again - from an astonishing Paggiacci tenor on *Temptation* to a Lorne Green rumble on *Yesterday is here*.

Bit by bit, Tom Waits gave up beloved traditions, perhaps impelled by the superior wisdom of his vocal chords. Waits' explanation is simpler, "I can get sick of myself too, you know."

So the new decade has found Tom the Actor stretching out in Jim Jarmusch's *Down by Law*, his own Frank, and soon with Jack Nicholson and Meryl Streep (I know, don't laugh) in William Kennedy's *Ironweed*. And he's become a husband and father.

But beneath these new branches, the trunk has changed its spots (Waits mixes metaphors like he mixes drinks). The piano has been jettisoned, too "square" for Waits' new "round" music. In its place come a plethora of accordions, marimbas, and pawnshop treasures transformed into instruments. The new sounds are influenced by Kurt Weill and the late American hobo composer Harry Partch.

"I work at it," Waits says. "I mean, I'll say, 'don't hit that thing with a stick, hit it with a mallet.' Some monkey with a blow torch

ngslistingsandmorelistings

by Lizard's Archduchess

Hope you all have many expectations for the weekend because they're more than likely to be fulfilled. The Rainbirds from Berlin kick off the weekend tonight at Fousfoues while Pete Pneumonia and the Chronic Disease play their brand of rockabilly at the American Rock Cafe.

Bazaar and Rummage, a play by Sue Townsend, starts tonight at 20h at the Chameleon studio and runs through the weekend, 7141 Sherbrooke St.W. Admission is free.

Friday shoots off with the *Hodads* at the Floorshaker. Just For Mom get real alternative, rockin' down at Station 10. In a *Sense and Random Variables* continue Concordia's Rocktober fest at Loyola's campus center, starting 21h.

Now the real event of the work-break is Tom Waits who rolls into town Saturday for the first of three most awaited, sold-out performances. Now, if you're like most of us underprivileged people, you don't have a ticket to any of these, you can spend your evening pouting or you can check out New Vision's deep dark tunes at L'Usine. Or you can catch anyone of the bands you missed Friday at the same places you first missed them at.

Sunday presents the same problem for the brooding types. But your choice of alternatives is more varied this time. If you've never seen them before, Teenage Head play Fousfoues with Chinese Backwards opening (who, by the way will be playing various clubs throughout the month, so catch them now before everyone else does). Other than this, John Reiser plays *Secrets* the same night and he's apparently not to be missed for any reason whatsoever. No justifications allowed. ZAR is back again this week and the acronym still hasn't been figured out.

The working week opens with old timer, Richard Séguin at the Spectrum as part of their Quinzaine du Spectrum celebration. *Oversoul 7* from Vancouver hop into Fousfoues to play a one-night show. Only.

Deja Voodoo roll into town Tuesday to play Poodles before skipping off again, back on tour. Bye, bye.

Oops. Didn't really forget. I couldn't. Yes, Hüsker Dü will be at the Spectrum Wednesday at 20h30. Tickets \$16.50, and well worth it for one of the better things to come up from the mammoth south of our border. OK, now I can say goodbye without feeling I've left out anything of major cultural significance and maybe even importance.



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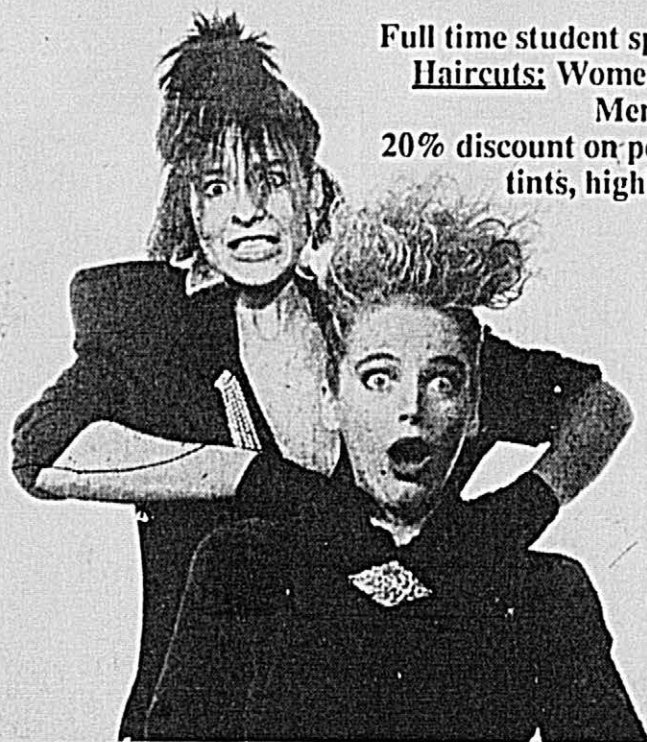
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Tales of snake-charming Sabu's

by Carl P. Wilson III

Le Groupe Culturel Montréal Serai hopes to improve the self-understanding of the South Asian community here with its upcoming show, *Baba Jaques Dass and Turmoil at Côte-des-Neiges Cemetery*.

Written and directed by Rana Bose, the play parodies both South Asian immigrants and white xenophobes, because both are guilty of believing South Asian stereotypes of snake-charming sabus living in squalid sub-basement flats.

The plot concerns an aspiring immigrant writer, Binoy, whose quest for the truth leads him to the Côte-des-Neiges cemetery. There he clashes with Jacques, a reclusive Québécois hippy. Each distrusts the other, seeing only a despised 'type'. Jacques hates Binoy, for "selling out" his culture. Binoy hates Jacques for trying to buy into it.

Bose uses stereotypes satirically to expose the fact that the South Asian

community has locked itself in those shackles. The final irony is that Binoy rediscovers India only through a white man, Jacques.

Baba Jaques Dass also examines the refugee issue and the political and social dynamics of India. Distorted views of Indian identity in any context are the primary concern. The hope is that a heightened awareness will help the younger generation of South Asians in Montréal to preserve a sense of beauty in a country "free" of famine and poverty... a country with other plagues.

The cast, crew and live band are composed of well-known members of the Montréal theatre scene. Most of them worked together in 1985 on the successful Centaur Theatre production of *The Great Celestial Cow* by Sue Townsend.

Baba Jaques Dass and Turmoil at the Côte-des-Neiges Cemetery will be staged at the Centaur Theatre, October 15th through 18th. For information and reservations, call 288-3161.

Les feluettes a play within a play

by Aurèle Parisien

Les Feluettes (The Sissies), by Michel Marc Bouchard, takes place in the resort town of Roberval, on Lac St. Jean. The time is 1912 and the students of the Roberval boy's school are rehearsing *The Martyrdom of Saint Sebastian*.

It is the climactic scene where Sebastian has his best friend tie him to a cross and kill him—the supreme act of love—so that he may live again. But just at this moment father Saint-Michel, who directs the play is called from the room and the two boys, Simon and Vallier, carry on a real love scene with complete with crucifixial bondage.

They are discovered by Bilodeau, the snivelling school brat who no one likes. In response to his threats of disclosure, they tie him to the cross and start to rape him.

Thirty years later, Simon lures Bilodeau, now a bishop to a private meeting where he is forced to watch a re-enactment of these scenes from their adolescence. Plays within plays, within plays—the confusion of illusion with reality—is the central theme of *Les Feluettes*.

Beneath these layers is the passionate love affair between Simon and Vallier which is repeatedly thwarted by Bilodeau. After various intrigues and

Simon's marriage to a woman, he and Vallier reunite and decide to end it all while they still have each other. But this play like the *Saint-Sebastien* one, is interrupted. It too is an illusion and Bilodeau, the bishop, is called on by Simon to finish the story for him.

Catholicism produces a rich hoard of images for contemporary playwrights, as well as inspiring various social and psychological hangups.

Vallier, for instance makes an appearance at Simon's wedding dressed as Augustus Caesar and delivers the lines asking Sebastian to recant Christianity and return to the pagan faith. Later, the reconciliation of the lovers takes place during a beautiful bathtub scene. It begins with a very ritualistic pouring of water and culminates with Simon's baptism back into the pagan worship of Vallier as he jumps back into the tub to make love—all to the accompaniment of religious music.

The all-male cast is excellent and provides much hilarious burlesque along with the tragedy and biting social criticism. Brassard's direction is imaginative, stunning and deliciously voluptuous.

Les Feluettes plays at Salle Fred-Barry 4353 Ste. Catherine E., until October 17th and will be back again in November. For reservations call 253-8974.

by Joe

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by Rik

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rum Linda with love

Heath

There's a rich tradition of ideological at McGill, which comes and goes. It last peaked in 1983, as legend when one Linda Frum, (yes, her daughter), took a fairly active role in the 'trendy-left' McGill Daily, and publishing something called McGill University Magazine. Leaving McGill, Frum soon became the nouvelle darling of the establishment, one of the new breed of self-radicals of the right, and The Magazine died somewhat unceremoniously two years later. But old radicals die, they just write books, and back with a new tour-de-force,

Linda Frum's Guide to Canadian Universities.

So the Daily got to interview old Linda. We talked books, we talked politics, we chewed the fat about old times. I guess it was just like old times.

The book is a social guide to universities in Canada, with some emphasis on academics. And apart from a scattered bunch of offensive comments, plus typical mainstream homophobia, it's pretty slick.

The only other publication of its sort, said Frum, "is a government guide that really wasn't for students. There wasn't a place for politics in this book. It's not a book about how to fix the university, it's a guide for high school students."

Frum spent two to four days on almost every university campus in Canada over the course of a year, talking to students, newspaper editors, and student politicians. "The student journalists were usually the most insightful about their school," she said.

So what does she say about McGill? Well, apart from calling the Daily one of the two most "doctrinaire" student papers in Canada, she says surprisingly little about her alma mater. However, she goes on at length about what a wonderful city Montréal is, how nice it is shopping on St. Laurent, etc. etc. But in the Concordia section, she makes no mention of the charms of the city. According to Frum,

"Concordia is really a residential school, whereas people travel to come to McGill."

Nevertheless, the implicit insult to Concordia will do little to improve McGill's social standing in Québec. And the fact that Frum doesn't say a word about any of the French universities is a fairly questionable tactic.

In the end, Frum gives the University of Toronto about the best rating. But, said Frum, "If I had to go to school again, I'd go to McGill."

The book isn't particularly valuable to those who have chosen McGill, and intend to stay. But for anyone thinking of transferring, or with a younger brother or sister, it is an excellent publication.

Re-imagining Shakespeare

by Carl P. Wilson III

Over 300 doctoral dissertations on Shakespeare are written in North America every year. As Jan Kott notes, "this means that there's a new one every day except on Jewish and Christian holidays."

Jan Kott might be one of a crowd, but he never fades into the background. This was obvious Monday night when he delivered the second lecture in the series "The Literary Imagination" at the Stewart Biology Building. It has been obvious throughout his career.

At 73, Dr. Kott is a staggeringly intense speaker and scholar. He was born in Warsaw and served in both the Polish army and the WW II resistance movement. He later became a professor at the University of Warsaw. In 1961, he published the (in)famous Shakespeare Our

Contemporary, a book that had a pivotal effect on Shakespearean theatre and criticism all over the world. It argued for the relevance of the Bard's works and unearthed in them the motifs and themes usually linked to 20th-century playwrights Bertolt Brecht and Samuel Beckett. Since 1969, Jan Kott has taught at SUNY in New York State.

Dr. Kott's main thrust in Monday's talk

was that the idea "contemporary" is inextricably bound to concepts of time. Time on stage, he said, differs from time in the audience. Audience time ticks away on clocks, wristwatches and t.v. sets. Stage time measures a ritual. But "the stage mirrors the audience and the audience mirrors the stage," Kott stressed.

He also addressed the problem of "modern dress" Shakespeare. This, he

suggested, "does not serve the deep contradiction on which Shakespeare is built"—that is, the paradox of timelessness and historicity. Kott cited the films of Japanese director Kurosawa (Ran, Throne of Blood) as successful transliterations of Shakespeare.

Judging from the pre-lecture chatter, the audience of academics had come prepared to attack. So it was very amusing to see them generally struck dumb in the question period afterwards. Nothing in Kott's statements could be gainsaid, nor even misunderstood. Neither his thick accent, the dog-collar microphone he was obliged to wear, nor the rude bells that rang half-way through could strip away the aura of brilliance, warmth and modernity that Jan Kott wears like a comfortable old coat.

Harmonious existence

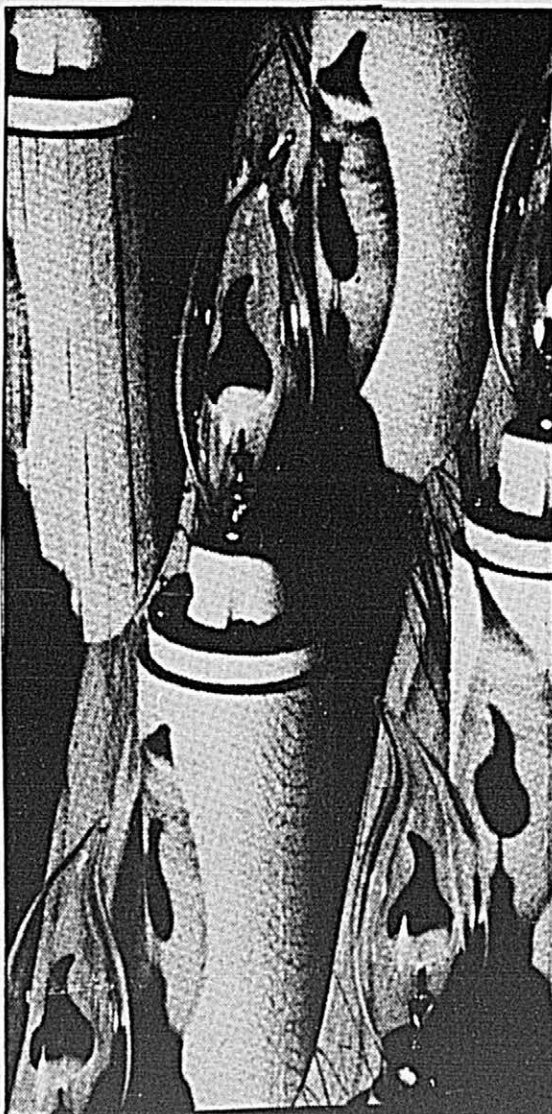
Shore

Joe Koehn is keeping the public at bay with her latest installation, "Equilibrium/Polarity" at Galerie Espace. It is difficult to fully grasp her work.

One of the show is to "address the delicate balance and interrelationship of 'opposites', and a possibility of harmonious co-existence." Koehn has to represent fire and water. Fire is by flickering orange Christmas lights and blue lamp. To the effect, the room is made with a billowing black curtain covering the lighted entrance-way.

fills the small, one-room gallery with various geometric shapes. Fire is lit by a series of objects: an arch-shaped triangle, and, on the wall, a round mirror. Two mirrors are on the floor. A pyramid sits on a sphere on the other. A black, structure slightly resembling a well stands beneath the mirror. The objects emanate orange light. The blue light on the side shines like a swimming pool on a day.

suggests that the viewer participate in her exhibit. "Once inside, one moves through, experiencing the and discovering for oneself the which the balance is achieved." It is more than done. The show does not offer enough stimulus for such a reaction. Koehn's work is not a successful visual translation of her original concept. Her intentions does not make it for the viewer to become involved. It leads to frustration, as the work is enlightening, nor entertaining. The Powerhouse is located at 4060 Avenue du Parc, and will be housing this through 26 October.



Savard breaks conduct code

by Jean Beale

André Savard, a rising Montréal artist is having his first showing of his vibrant, eclectic paintings at the Oboro Gallery this month.

Part of a novel trend in the Montréal art scene, he sees himself as a social-environmental artist, drawing upon his family, culture and surroundings as subjects for his work.

Unschooling in fine arts, Savard, 27, spent many years studying philosophy and theology before turning to painting.

He rejects formalist principles of art and the "conduct code" it forces on the artist.

"The spirit of academia is to see reality in a professional way. Rather, I wish to see reality as a naked person would."

His large, brilliantly coloured paintings depict intense portraits of family and friends. His goal is to obtain the optimum visual impact from first viewing so to immediately determine the inspiration that brought the subject to life. He adds, "A painting can be as decipherable as a hieroglyphic tablet. My paintings can be read on several different levels."

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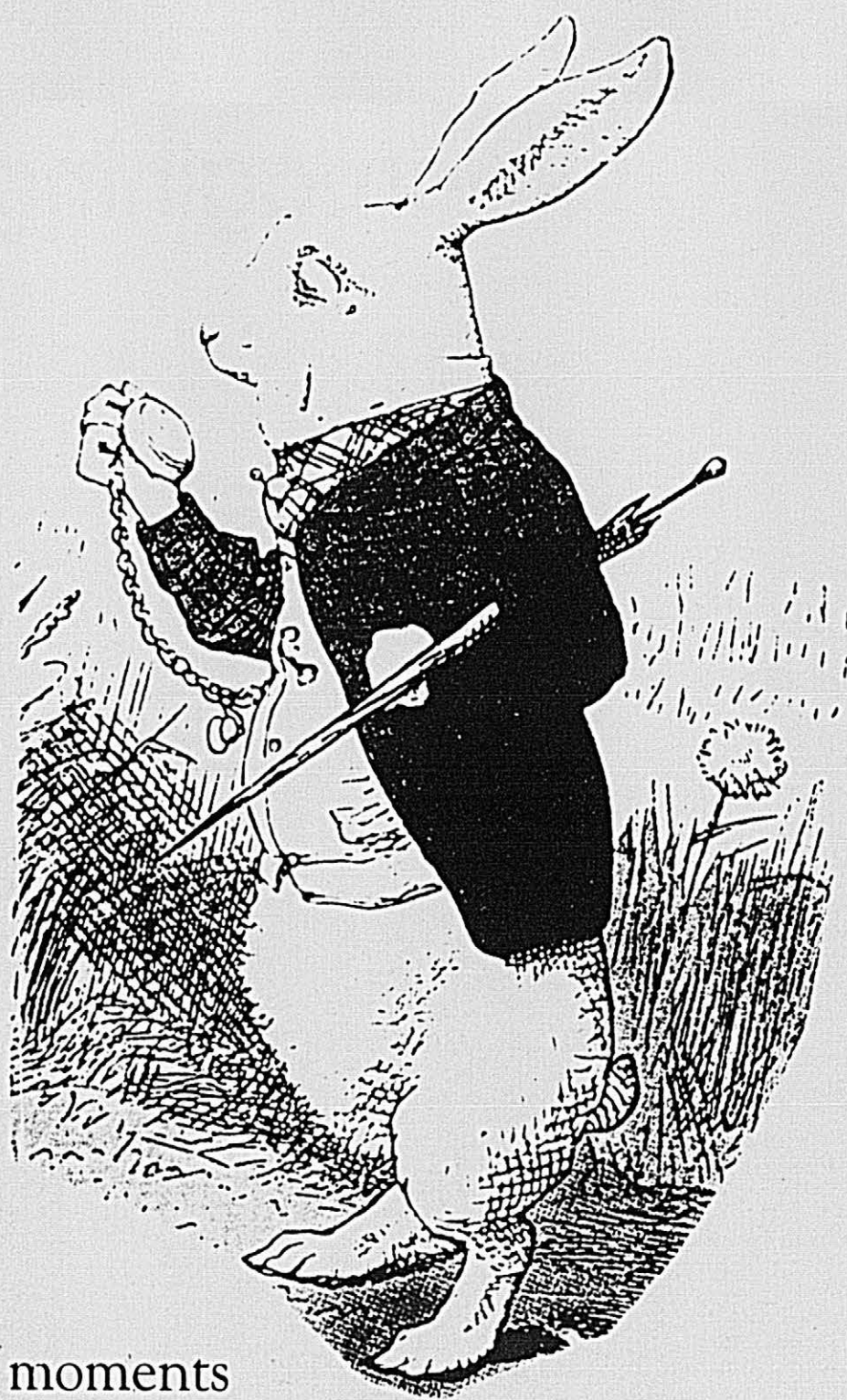
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SUPPLEMENT

Montréal's independent labels

Making it without the big world

by Graham Clarke

There comes a time in a band's career, when they have to release a record. They are faced with two options. They can go to a major record company and ask for some money (a good pair of kneepads is recommended) or they can go to an independent label.

Once through the corporate music machine is enough to make most hardened people want to pack it in, and take up stamp collecting. Before you trade in your kneepads for the Liberate special collector's edition stamp, take heart in the fact that Montréal has one of the friendliest and most responsive independent record label scenes in Canada.

Two of Montréal's "indies" are Psyche Machine and VOT. Psyche Machine was started in 1984 by Randy Boyd and Dan Webster. The two friends from Edmonton got together and put together a show, *Freedom 84*. Later, with the release of *Primitive Air Raid*, the label was born. It now has four bands on the roster—Asexuals, DAF, Groovy Religion and No Means No. Dan Webster also manages Sons of the Desert on the side.

VOT records, run by Duncan McTavish is currently in its third year. Duncan started out by putting together the Montréal Alternative Music Festival in 1984. He is presently regrouping the label to make a fresh assault on the music market in six months.

Indies have a difficult time trying to squeeze their own clients in between the major record labels, both on the air and in the stores. Webster said major record chains, such as Sam the Record Man, Records on

Wheels and others, are under the thumb of the major labels.

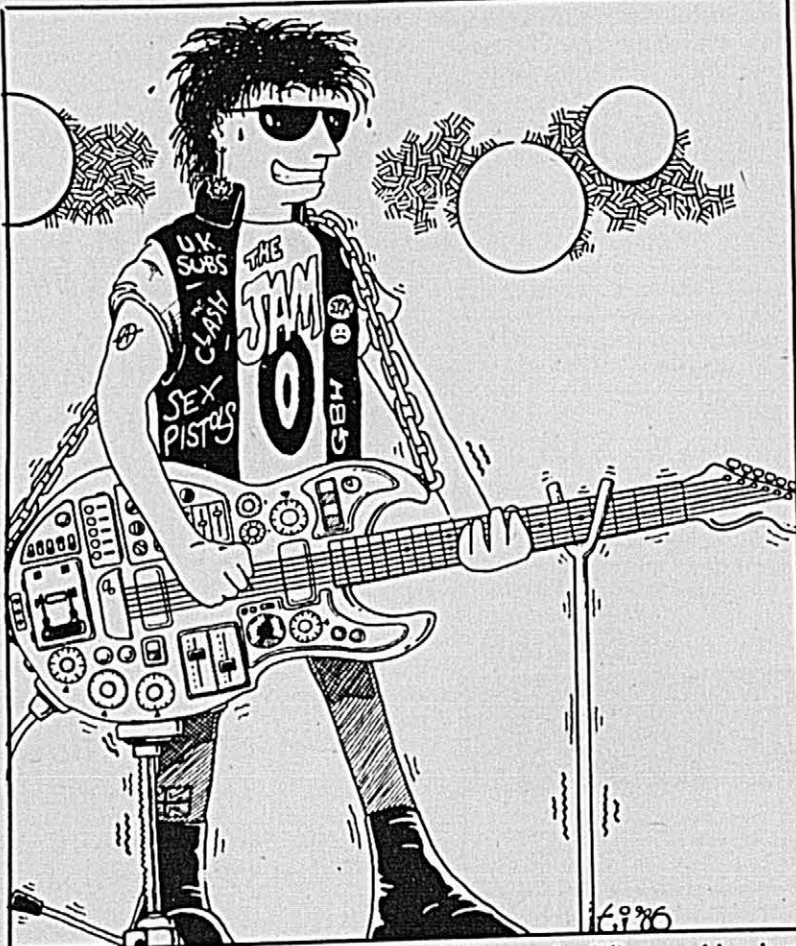
For McTavish, this was his single biggest head-ache. "What's the point of signing a band when I cannot guarantee that I can get their records in the store? Large stores will not carry local bands when they can stock the shelves with Michael Jackson."

Both labels have also had problems with smaller distribution companies which tended to be here today, gone later today. VOT is now trying to conquer this problem. One of McTavish's ideas is to create an independent network across Canada so that a company in Vancouver can get help in Montréal and vice versa. Once this last loophole has been covered, independent labels will stand a better chance of exposing the bands to the public.

Major labels are unwilling to handle small independent records, because they cannot get airplay. The old adage *what came first, the chicken or the egg* can be applied to the independent record scene as *what came first, the lack of distribution or the lack of air play?* If you cannot buy the album the day after a show a huge amount of momentum is lost for the band. If you cannot get the air play because you are not distributed in the main record chains, you cannot expect to sell many albums or get airplay. Frustrating, isn't it.

Locally, Dutchies, Cheap Thrills and Phantasmagoria do take albums from local bands. But, as McTavish put it, "why tour when you cannot back up the show with records?" He said most of the sales in Montréal were by word of mouth.

Any album will go only as far as its exposure, which is radio, and



shows This proves a tougher nut to crack. Boyd brought to point that there is no radio station that will handle local bands on a regular basis. When CKUT McGill radio comes on the air, it can help fill the void. According to Webster, rejections from most stations is based on the quality of recordings.

Radio exposure is critical for the bands according to Boyd. "Sons of the Desert can draw 400 people on a night. Their exposure has come from gigging and playing to about

2000 people. What could a band expect when its audience is 250,000 people?"

Alternative radio does not hold much promise for independent recording artists. Boyd points out that Condition has been number one in Halifax and Vancouver alternative radio stations, but hasn't sold a single copy in these towns.

McTavish disagreed, "any airplay is better than no air play, and Montréal radio generally gives the bands a fair shot at the air waves."

Money, and lack thereof is a constant obstacle and bands are always in debt from recording expenses and travelling. The average nights work will net only \$200. If you add to this a sound technician, a roadie and truck rental, there might be enough left to start a stamp collection.

Psyche machine has been in debt since its inception. They finance the recordings and promotions of the bands, but also work with the self-financed bands. But financing from

individuals and a government grant (which they do not hold much hope for) are in the pipeline.

VOT cuts a lot of corners to get by. McTavish is promotion manager, producer, promoter, guru band psychologist all in one. "I'm good at trouble-shooting, which means when the band goes into the studio, it's not wasting time learning the songs and playing ping-pong," he said.

Both labels acknowledged that Montréal had its share of talent, but is overshadowed by Toronto. McTavish claims that Montréal lacks a good showcasing club and tends to attract up-and-coming European bands. "Local bands are a little frustrated because they can make an album, but they cannot get it into stores and radio stations. Many of the majors will not go much further than Toronto to check out a band. It's up to the independents to get the word out" he said.

But working in the independent scene takes its toll. Boyd and Webster spoke of burnout and said that "in the future, we would like to see ourselves as a label like Enigma. Until then it's the same routine of calling around trying to push the bands."

For VOT it is a time to re-plan the strategy and make sure the machinery is working before they plug in a band. In the near future VOT will be showcasing several local bands in *Montréal Alternative Music Festival 1987* with the possibility of a concert album.

Both Phychi and VOT agreed that Montréal had an open scene. But both also expressed the necessity for the bands to do their share of the work. As Duncan put it, "Bands have to like what they play and know themselves. I cannot do their hair."

However far off success may seem, it only takes one success to open the door for everyone else. Then the major labels will come here as fast as their expense accounts will get them. Athens Georgia gave us REM and then a host of other bands. With luck, one Montréal band can do the same for this city's local scene. Even Phil Collins started at the bottom (bless his balding head).

Love always dies twice

by Mark Coté

The *Princess Bride* opens with a kid playing a video baseball game in his room. The kid is sick. He's a modern kid of the '80s. Enter his grandfather wearing a crumpled old fedora. He pinches his grandson's cheek. He is not a modern man. He is old fashioned. He wants to read his grandson a fairytale. The kid balks because there is no violence or special effects in fairytales. The grandfather persists. The kid slowly becomes engrossed. By the end of the story, the kid feels good. So does grandpa. So does the audience. Maybe a bit too good.

Rob Reiner, director of *The Princess Bride*, has always been around hollywood. In the 60's he was Carl

Reiner's long haired rebel kid. By the 70's he became the meathead on *All in the family*. Now in the 80's he has become one of Hollywood's brightest comedy directors. Or better still he has become Hollywood's feel good director. *Stand By Me* felt good. So does *The Princess Bride*.

Reiner's first film, *This is Spinal Tap*, displayed incredible deadpan humor and a cutting satirical edge. The 'rockumentary' gained instant cult classic status. His fame and fortune grew. His films were good, some very good. But they also lost much of their edge and Reiner was getting pretty comfy.

But even though *Stand By Me* was the feel good film of the decade, it still worked. It was so out of left field and unexpected. Yet it felt so good because it seemed so real. Ev-

everyone left with a big smile. It was downright charming.

Enter *The Princess Bride*. A real fairytale. The promo proclaims boy meets girl, they fall in love, they are separated, boy dies, boy comes back to life, boy and girl get together again, boy dies again, boy comes back to life and they all live happily ever after. Isn't that nice?

To be fair, it's nice. The movie is filled with funny, nice performances. Mandy Patinkin as the roughish but loveable swordsman. Wrestler Andre the giant as the dumb but loveable giant. Wallace Shawn as the not so loveable but endearing curmudgeon? And of course, newcomers Cary Elwes and Robin Wright as the beautiful and loveable hero and heroine.

There is also some evil. Chris Sarandon as the evil and deceitful Prince Humperdink. Christopher Guest as the brutish and mean six fingered villain. There is also lots of evil in the fire swamp and nasty torture instruments in the pit of despair.

The good guys always win out over the evil. And you end up feeling good. And perhaps the funniest, most feel good performance comes from Billy Crystal. He is the grumpy but loveable Miracle Max who brings the hero back to life.

The Princess Bride is funny and you do feel good. And it is a fairytale. But somehow you wish it were just a little more real and felt a little less good.

Rebel joy in suburban England

by Noah Cowan

Two girls are listening to their father entertaining friends. Suddenly, the elder of the two leans down and whispers in the younger's ear. The younger, grinning, announces to the room, "Linda just said, 'Up yer bum'."

This sets the mood for the new, hysterically funny British film, *Wish you Were Here*. Set in the cloistered environment of 1950's suburban England, the film traces the teenage rebellion of Linda (the elder sister). She distances herself from the stale morality of her parents and is utterly disrespectful of conventional social mores. She asks men for dates and yells obscenities at anyone she deems worthy of abuse (which is most of her town's population). We leave Linda as she breaks the ultimate taboo, parading through town with her illegitimate child.

Set against the prudish backdrop of 1950's Britain, Linda's actions,

conventional by modern standards, seem scandalous. This film then gives one pause to consider how things have changed over the last few decades so that Linda is independent in our eyes, rather than deviant.

But such considerations would not be possible were it not for the less philosophical aspects of the film. Emily Lloyd (Linda), in her first film, gives an impeccable performance. Linda's actions, usually outrageous are always credible and provide the film with its sense of rebel joy (and humor). She is complimented by a fine supporting cast of lecherous old men and strapping young bucks and an excellent screenplay.

The mood of the film is also very much set by its cinematography. Misty, soft-focus shooting and a notable lack of eighties-style rapid editing, gives a feeling for the painfully slow life Linda is born into. It makes her rebellion stand out all the more.



Today McGill Student Pugwash: presents film, *Speaking our Peace*, to be followed by a brainstorming period. New members welcome. Free admission, 19h, Lea.114.
Committee for Responsible Research: meeting to plan tabling and outreach, 17h, Thompson House,

back lounge. For info 286-4870 or 286-4413.
Central America group: Fred Jones speaks on his recent visit to El Salvador, with slide show. Followed by meeting to plan Tools for Peace campaign. Union BO9/10, 16h30.
DESA: Wine and Cheese party, Lea 232, 16h to 19h. For info, 288-4133.

Faculty of Religious Studies: Eric M. Meyers lectures on *Everyday Life in Roman Palestine*, Birks Building, rm.111, 12h.
Ukrainian Students Association: Wine and cheese party, Lea 232, 18h to 21h.
McGill Film Society: presents On the Waterfront, Lea. 132, 20h.

Department of Anthropology: presents Prof. B. G. Trigger speaking on *Archaeology's relations with the physical and biological sciences: a historical review*. Lea. 720, 16h30. Friday

McGill Foster Parents: general meeting and video presentation,

Union rm 410, 18h15.
McGill Film Society: presents La Nuit de la Pluie Lune, Stewart Biology, s1/4, 19h30.
Centre for East Asian Studies: presents *Tenpyo no Iraka*, Frank Dawson Adams Auditorium, 20h. For info, 866-3429 or 398-6742.



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Wanted: news announcers, newsroom editors, reporters and contributors. English and French, for CKUT FM's Public Affairs department. Contact Paul, Jonathan or Lisa, 398-6787.

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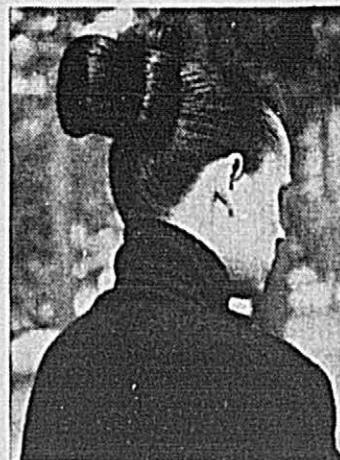
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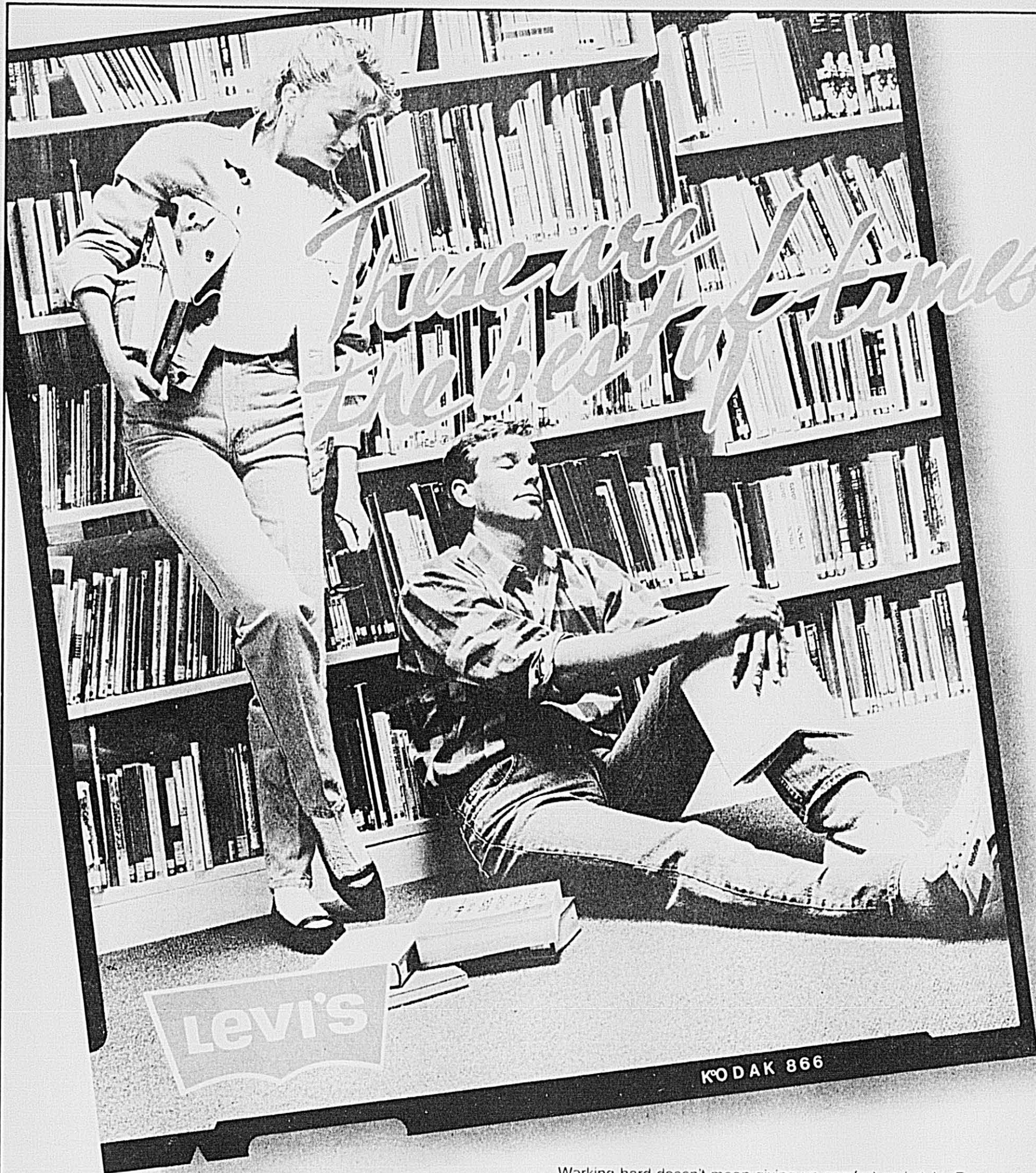
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